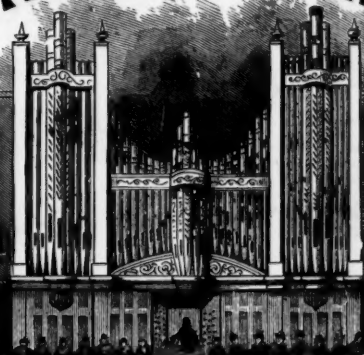


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A Monthly Record

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E. MINSHALL.

No. 95.—NOVEMBER, 1895.

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CONTENTS.

	PAGE
DEMOCRATIC CHURCHES FOR DEMOCRATIC CENTRES ...	163
HOW TO PRODUCE A GOOD TONE UPON THE PIANOFORTE ...	164
NOTTINGHAM N.C.U. ...	165
MUSIC AT CHRIST CHURCH (CONGREGATIONAL), WIMBLEDON ...	166
PASSING NOTES ...	167
CHORAL FESTIVAL AT WELLINGBOROUGH ...	169
THE NONCONFORMIST CHOIR UNION:— Annual Meeting and Balance Sheet ...	169
NONCONFORMIST CHURCH ORGANS:— Mount Pleasant Wesleyan Chapel, Lockwood ...	172
MINIATURES:— Falcon Square Chapel ...	172
ECHOES FROM THE CHURCHES:— Metropolitan ...	172
Provincial ...	173
REVIEWS ...	175
CORRESPONDENCE:— Provincial Festivals of the Nonconformist Choir Union ...	175
Which was composed first? ...	176
STACCATO NOTES ...	176
TO CORRESPONDENTS ...	176
ACCIDENTALS ...	176

Democratic Churches for Democratic Centres.

AMONGST the many wise words spoken at the Congregational Union meetings at Brighton, none were more practical and full of good sound common sense than those uttered by the Rev. Thomas Nicholson, of Rotherham, on the subject of "Democratic Churches for Democratic Centres." Asking the question, "How can we refill our town chapels?" he felt the only reply was, "By adapting our methods to altered circumstances." But he finds in some places "a few elderly people are allowing the glory of days gone by, and the sentiment of old associations, to blind them to the requirements of the present." How true this is. The chance of prosperity in many a church is ruined owing to the selfishness and narrow-mindedness of one or two ancient friends (usually deacons), who refuse to allow the form of service to be altered to meet present-day needs. These two or three fossils who are in authority, decline to yield to the wishes of the majority, who long for something brighter and more inspiring than the old-fashioned forms, with the result that many of the young people go over to the Established Church, where they get something approaching their ideal of a service. These

obstinate people will have much to answer for in the Day of Judgment.

Mr. Nicholson described the methods he had found to answer in filling his church. Free and open seats was the first. His second suggestion was an augmented choir and orchestral band. This is what he said:

"My deacons thought the band would be a great mistake, and so it would if we had been content with the old village fiddler-type of a musician, who could find about one true note in ten, as he painfully waded his way through Cranbrook or Creation. Our bands must be first-rate. I said to my deacons, 'You go to the Albert Hall, Sheffield, to hear the "Messiah" rendered, but if they had only an organ accompaniment, how often would you repeat the visit.' And why not have the very best music in the sanctuary as well as in the music hall? Why not have the Gospel sung in solo, with violin obligato, and our anthem choruses enriched by the rousing tones of a full band? That we have had at Masbro' for over six years, to the delight and profit of the entire congregation."

We heartily wish every deacon of the old-fashioned type in the country would read and digest these words. Many of these good men will read with unction, "Praise Him with the sound of the trumpet, praise Him with the psaltery and harp;" but if someone offers to play the trumpet in the services on the following Sunday it is regarded in many instances as an idea suggested by the devil. Again, they will listen with much profit to their minister reading, "Come unto Him all ye that labour;" but if some Christian young lady sings these same words it is denounced and spoken of as turning the church into a concert-room. What inconsistency! What possible difference can there be in two equally good people uttering the same words, the one in speech and the other in song?

In these days of musical education, our young people especially *will have* the service suited to their tastes, and if they can have it in the church of their fathers they are perfectly satisfied. But if this is prevented by the obstinacy of a few, they can hardly be blamed for going elsewhere where they can get just what they want. Would that these obstructionists could be made to understand the evil they are doing.

Sunday concerts appears to be growing very general just now, especially in London. Is there not a possibility of carrying this sort of thing too far? Crowds appear to attend and appreciate these Sunday afternoon and evening concerts. Would there be this rush of people if good music was heard in all the churches? We do not for a moment suggest that the Church should be turned into a concert-hall, nor that the sermon should give place to a symphony. We believe, however, that if there was more really good music in our services, many would attend church rather than the concert-room. And it is possible to have music of the best kind, artistically and yet devotionally rendered, which will touch the hearts of the people. Are the church authorities in any way to blame for the eagerness on the part of some for Sunday concerts?

The five numbers of *Modern Organ Music* already issued will shortly be published in a volume,

cloth bound, with gilt lettering. The pieces contained in this volume have been most favourably reviewed by the press and by organists. They are varied in style, some being suitable for recital purposes, others for church use. With the view of bringing the work prominently before the notice of organists, we are prepared for a short time to issue the volume at a special reduced price of seven shillings and sixpence for cash within two days of delivery. Further, we will deliver it carriage paid, and if organists are not perfectly satisfied with it after examining it for the two days, they can return it, and the order will be cancelled. Orders should be sent to our office immediately.

To celebrate the fortieth anniversary of the famous Crystal Palace Saturday Concerts, Mr. Manns arranged a programme composed of works by British composers whose compositions were first performed under his bâton. Amongst selections from the writings of Sullivan, Mackenzie, Hubert Parry, and J. H. Cowen, was a Symphony in D by H. Walford Davies, of the R.C.M. That Mr. Davies—who is quite young—should appear in such company is no small honour. He was born in Oswestry, and his first musical inspirations were obtained in the Congregational Church in that town, of which his father was the honoured choirmaster for many years. We have a distinct recollection of hearing the boy (when only six years old or thereabouts) extemporising in a most promising manner, and of his father confiding to us that he had no doubt the child would some day turn out a good musician. As young Davies had a beautiful treble voice, he was taken as a chorister at St. George's Chapel, Windsor. Later he was articled to Sir Walter Parratt, whose assistant he became. Winning a scholarship at the R.C.M., he removed to London. Hard work, added to his natural talent, has resulted in his being one of the most promising young composers of the present day.

Mr. Minshall will hold a rehearsal at Swansea on the 12th inst., and a second one on December 4th, in preparation for a Festival in that town on December 5th. He will adjudicate at an Eisteddfod to be held in Newport, Mon., on the 27th, 28th, and 29th inst. On Saturday, December 14th, he will adjudicate at a choir competition at Leicester, and on Monday, December 16th, he will hold the first of six rehearsals of "The Creation" at Ipswich, where the local N.C.U. propose to perform the work with orchestral accompaniment in the new year. He will also open an organ at Abertillery probably in December.

A correspondent writes us that he has found it very interesting and helpful to audiences at his organ recitals to get some one to read a short description of each piece before it is played. Where it is not possible to provide an analytical programme, this method might with advantage be adopted, and so make the recital educational.

A clergyman in Devonshire has recently distin-

guished himself in a way that can hardly be called Christian. The local volunteer band took part in the Harvest Thanksgiving Services in the parish church, and a few days subsequently the band was announced to assist at a similar service in the Unitarian Chapel. The result was that the bandmaster received the following note:—

"Colyton House, October 3rd, 1895.

"Rev. W. H. B. Proby is sorry to have to inform Mr. West that, having seen the band advertised to take part in a service at the Unitarian Meeting-house, he must decline subscribing any more to the band funds, and requests that this may be borne in mind next Christmas. It can hardly appear reasonable that an institution, supported in the main by Church people, should be used for the purpose of glorifying the functions of heretics or other Dissenters."

Probably the band will survive this rebuke, especially as we understand Mr. Proby's subscription is five shillings per annum.

How to Produce a Good Tone upon the Pianoforte.

By W. S. B. MATHEWS.

It is curious in these times of abundant study of the pianoforte to observe how comparatively few students there are whose tone-colour has character in it, and whose playing sounds as if they had something to say by means of it. The elements of an artistic playing are repose, musical quality, and freedom (or amplitude). Repose comes from steady rhythm, which by no means need be an unbroken mentronome movement, but only such an approximation thereto as offers deviations from mentronome movement at the proper points of expression; as when accelerating towards a climax, or relarding when coming down from one. And as to amplitude of technique, this is desirable, since it opens up immeasurable opportunities in the direction of the grandest compositions for the instrument. But the central element of pleasing, and of edifying as well, resides in the tone quality. When the tone quality is full and musical, varying easily from light to deep and resonant, according to the gravity of the musical idea, the playing is pleasant to hear, *per se*; and when the playing is monotonous and jabberish, no one cares to hear it, no matter how fluent the "execution" (what an appropriate term!). It is true that I have here brought together what might be called finger qualities on one side (full tone, etc.), and contrasted them with mental vacuities (jabber, etc.). But there is a jabber of finger which hardly rises even to the dignity of mental vacuity, and this is the jabber I mean.

Hence, I hold that the very first thing which a student ought to learn is how to produce a full, round, and satisfying musical tone, whatever be his instrument; and the second acquirement in its bearing upon the value of his attainment is musical quality, which means simply feeling musical. Therefore, I do not apologise for attempting to give a few directions for the productions of a musical tone upon the pianoforte.



The first step towards obtaining a musical tone is to learn the management of the arms. There are three typical conditions of the arm in playing. First, when the arm falls upon the keys by its own weight, the impact being taken upon the point of the finger, but without active participation of the finger, which merely transmits what it gets from the arm; second, the "up-arm," as when a tone is made by springing upwards from the piano, the actual force being delivered properly by a sort of push from the shoulder. And, finally, the devitalised arm, as when the entire arm and hand and fingers are shaken out limp and flexible, and very soft tones are made with the playing apparatus in this condition. The exercises for obtaining these conditions would perhaps take me too far for present use, so I will pass to speak of the condition of the other parts of the playing apparatus.

The wrist is both flexible and rigid. There is absolutely no such thing as a powerful tone produced with the wrist limp. It cannot be done. There is also no such thing as a good tone produced by the wrist in a rigid condition. What is the solution of this apparent contradiction? Simply that at the moment when the arm makes its impact upon the keys, the wrist is braced to transmit the whole of it to the key; but the very hundredth part of a second that the impulse has been communicated to the keys (the touch made), the wrist is relaxed. It is the perfectly free and instantaneous relaxation of the wrist which the student has to master, and which lies at the foundation of good tone.

A hand touch is one in which the momentum of the hand is the active mover in producing the tone. In this, the hand swings free upon the wrist joint, like a flail, and there is absolutely no constriction of the wrist whatever, either at the moment of the touch or after. In all hand touches the momentum comes from an impulse derived from the arm, and the wrist is simply this loose hinge—absolutely loose. It is this condition that I have sought in some of the little Heller melodies in my studies in phrasing.

All earnest finger touches, in which full and deep tone are sought, have in them something from the arm, and above all a vitality of the finger-tip. Here we have two points differing typically from the usual teaching of manuals of technics. First, the condition of the wrist; second, the condition of the finger. The wrist is braced in all melody-playing. By this I do not mean held rigidly, at all; but simply there is a pressure upon the keys which is derived from the arm, and is communicated to the keys by means of a wrist somewhat firmly held, like a cartilage, and not like an arch of bone. The latter always forms itself, whenever pressure is demanded, if the wrist be elevated; but if the wrist be lower than the knuckles, a little lower, and held firmly, the pressure will be given in a sort of flexible pull upon the keys, and not by a stony pressure downwards upon them. This is one of the vital points of the art of making a good tone.

The condition of the finger-tip is even more important, and in almost all systems of technics is the one most neglected. The curved position and the hammer-finger, which all systems of technics seem to regard as

the ideal position for the hands of a pianist, is used only for passage work, and never for melody. This is one of the central points.

In all melody-playing, especially where the tone has to be *appealing*, as in the Chopin Nocturne in E-flat, the finger is held more nearly straight, and the impact of the key is made upon the soft ball under the finger, and never upon the point. This is vital. Moreover, the live condition of the finger-point is cultivated by certain forms of practice. Also scale practice with finger staccato, drawing in the point of the finger from the second joint in touching every note, is one of the best methods of making the tone bright and lively. It also aids equally in the appealing quality before mentioned as lying at the foundation of melody-playing. In good melody-playing the tones of the melody are *coaxed* out of the piano by drawing them upon the points of the fingers; and never *hammered out* or rattled out. Every separate tone is drawn out, coaxed out. Only so will melody-playing seem to mean something. Mozart and Mendelssohn are the two great writers most useful in forming this part of a student's training.

Meanwhile, the pedal is an essential part. In all slow melody-playing, the pedal is employed with each tone, being taken for a brief moment just after the key is struck, and let off just before the next touch is made. The pedal permits the harmonics to form, and any piano sounds brighter and more musical.

In full chords, which are intended to sound melodious, the hand itself is set perfectly rigid; but the wrist is relaxed at the every instant when the touch is delivered, and the pedal is opened. When this is successfully done, the chords will sound melodious, full, and satisfying. When the chords are large, it will be very difficult to secure this quality, but it can be done.

NOTTINGHAM N.C.U.

ON Monday, the 7th ult., the members of the Nottingham Nonconformist Choir Union were entertained at tea by the President, Alderman Brownsword, J.P., when over 200 assembled in response to the invitation. After tea a musical programme was gone through with much success. Besides chorus and part songs, songs were rendered by Mr. Harry Broadbent, Miss M. Smith, Mr. H. Hunt, Mr. W. Scaulon, Miss E. M. Farrow.

During the course of the proceedings the President gave a short address. He congratulated the Union upon its success and growing influence for good. He strongly emphasized the necessity of having good singing in every church.

Councillor Manning, in proposing a vote of thanks to the President, referred to the great interest Mr. Brownsword took in the Union. He agreed with all he said about having good music. It must be rendered not only pleasantly and attractively, but artistically. Mr. Adcock, the esteemed conductor, seconded the motion, which was carried. Thanks were also given to the conductor and secretary for their able services in aid of the Union.

THE Misses Tulloch, who have given their clever Vocal, Instrumental, and Dramatic Entertainment with great success at almost all the leading institutions in the country, will appear at Mr. Minshall's Exeter Hall Concert, on Saturday, November 2nd, at 8 p.m.



Music at Christ Church (Congregational), Wimbledon.

It has given us much pleasure recently to pay two visits to this new but very flourishing church. The cause is only about two years old, but so attractive are the ministrations of the pastor, the Rev. Bloomfield James, and so devotional and refined is every part of the service, that we are not surprised to know that the handsome building is frequently more than crowded.

The church is Gothic in style. It is built of brick, the interior walls being of red brick; the pillars are red stone with white copings. Choir stalls capable of holding fifty or sixty singers are placed on the right and left of the chancel, and the organ chamber is situated to the left of the chancel. In the centre aisle and at the foot of the chancel steps is a very handsome brass lectern. The arrangements are generally very much after the style of the modern Episcopal churches, and the service is also somewhat similar.

The organ is a sweet-toned two-manual instrument by Messrs. H. Jones and Son. It contains six stops on the great, seven on the swell, and three on the pedals, with several spare slides to add to the manual stops hereafter. The organist (whose likeness we give) is Mr. Thomas H. Carey, a tasteful and artistic player. As a boy, he was a chorister in Lincoln Cathedral choir, and afterwards became organist and choirmaster at Wexford Parish Church, and subsequently at St. Peter's, Cork. The appointment at Wimbledon is his first experience of Nonconformist worship, but as the form of service is very much like what he has been

accustomed to, he found little difficulty in adapting himself to his new position.

The last occasion on which we visited Christ Church was a very wet morning. Nevertheless, there was a very good congregation under the circumstances. The choir assembled in a vestry at the rear of the organ, and walked in procession to their places in the stalls. The choir numbers about thirty members, but on this occasion there were eleven ladies, six men, and four boys. Mr. James, arrayed in a black gown, proceeded from a vestry the opposite side of the chancel, and took his place at the corner of the stalls nearest the congregation.

The service commenced by Mr. James reading several introductory sentences of Scripture, the Exhortation and Confession from the Prayer Book, to which "Amen" was sung by the choir. The first hymn was 524 (C.C. Hymnal), which was heartily sung, the choir trebles being very bright and prompt. We observed that the choir rose the moment Mr. Carey began to play over the tune. The congregation, however, remained seated till the singing commenced. It would be better if they rose with the choir.

Mr. James proceeded to the lectern to read the Scripture lesson, after which he returned to his stall and announced the Te Deum. This was sung to a setting by Morley in F. Of course it was rendered by the choir alone, and remarkably well it went throughout. We understand that one of the Canticles is sung at morning service and an anthem at the evening service. On two Sundays in the month the anthem is taken from the C.C. Hymnal, and a sheet anthem is sung on the other Sundays. Thus a variety of music is rendered by the choir during the month.

An extempore prayer followed ("Amen" to which was again sung), and Hymn 335 was then sung. As many of our readers have no doubt frequently observed, the accent in words and music in the last line of each verse, "Father, Thy will, not mine, be done," do not agree. The strong word is "Thy," but to the tune St. Catherine this does not naturally come out. We think it is possible, however, to bring out the full meaning of the words with a little attention. If a very slight pause was made after "Father," and a *sforzando* note on "Thy," it would have the desired effect. Certainly this line should be sung very much *ad lib.*

A second lesson was followed by a short liturgical service or "Responsive Prayer," as it is termed. This was one of the services from Dr. Hunter's excellent book. The response, "We beseech Thee to hear us, O God," was sweetly sung by the choir, sometimes with and sometimes without organ accompaniment. The Lord's Prayer was intoned, while Mr. Carey played a free organ accompaniment.

After another hymn came the sermon. Mr. James ascended the handsome stone pulpit placed at the foot of the chancel arch, and gave out as his text, "But when thou prayest, enter into thy closet, and when thou hast shut thy door, pray to thy Father which is in secret; and Thy Father which seeth in secret shall recompense thee" (Revised

Version). Mr. James has a striking appearance. He looks a poet, especially with his finely marked, pale features against his jet black hair. His sermon was full of poetry and deep thought. His two main points were, "The need of solitude for the highest kind of religious life," and "The need of solitude for the highest kind of prayer." Upon these themes Mr. James, with his Welsh fire and dramatic power, delivered an eloquent and most impressive discourse, full of suggestiveness and real inspiration.

At the close of the sermon, offertory sentences were read, and then the closing hymn was sung and the Benediction pronounced.

It will be seen that the kind of service is altogether unique in Nonconformist churches. We should be very pleased to see many more churches with a similar service. There was great variety in it; everything was most devotional, and was done "decently and in order." That it is appreciated is evident by the fact that in so short a time such a large congregation is gathered together.

Mr. James and his people are evidently broad in their views, and wisely adapt themselves to present-day needs. Some idea of their school of thought may be formed from the fact that one of the foundation stones was laid by Mrs. James in memory of F. D. Maurice and Baldwin Brown, and the chancel windows bear the honoured names of Lynch, Newman, Whittier, Faber, Bonar, and Keble.

Of the music we can speak in warm terms. The choir is a very good one. It is clear they work well, and certainly Mr. Carey knows how to get the best effects. He tells us his singers are all willing workers, and fall in readily with his ideas and suggestions, and take well to his instructions. In Mr. Arnold the choir has an admirable honorary secretary. He spares neither time nor trouble in doing what he can to promote the highest and best interests of the choir.

During the winter, organ recitals and sacred concerts are given occasionally. Stainer's "Daughter of Jairus" is now in rehearsal, and will shortly be given. On these occasions Mr. Carey conducts, and gets a brother organist to accompany.

Much might be learned by the authorities of many of our churches from a visit to Christ Church, Wimbledon. The general arrangements are excellent; everything is done reverently, and the service from beginning to end is most helpful.

Passing Notes.

HYMN-LOVERS all over the English-speaking world will regret to hear of the death of Mrs. Cecil Frances Alexander, whose "There is a green hill far away" has been wafted into an immense popularity by the charming setting of Gounod. Mrs. Alexander was specially successful with her hymns for children; indeed, she created quite a new school in that department of verse-writing when she published her first collection in 1848. As Mr. Garrett Horder remarks, she saw that hymns for children should not only be in plain language, but should be picturesque, pathetic,

and not confined to the severe metres which had so long held the field. In some of her hymns the High Church doctrine is rather too prominent, but in the great majority she writes so largely as a poetess that formal doctrine is not apparent. Everybody knows her "The roseate hues of early dawn," and "Jesus calls us: o'er the tumult"; while her "Once in royal David's city," and "We are but little children weak," are among the best and most popular of our children's hymns. Mrs. Alexander was the wife of the Lord Bishop of Derry, and had reached the age of seventy-seven. The good bishop himself, it is said, made rhymes before he was ten years old. On one occasion, so the story goes, his father thrashed him for always "making jingles." During the course of the chastisement the youngster cried out, "Oh, father! do a little pity take, And I will no more verses make." After that his case was given up as hopeless.

A Welsh musician has told us lately that the different harmonies to be heard sung at a graveside in the Principality are enough to make one smile in spite of the solemnity of the occasion. According to Mr. W. H. Murray, who read a paper on Church Music Harmonies at the recent conference of sol-faists in Glasgow, the case is quite as bad in Scotland. Each of the three great Churches there has, of course, its own tune-book, and equally, of course, it has its own harmonies. The variety leads to practical inconvenience in many ways, and it is the more annoying that it is totally uncalled for. In most cases there is no excuse whatever for the tinkering of old harmonies on the score of improvement; but editors, I presume, want to show some work for their fees, and accordingly all the non-copyright tunes come in for "original" harmonies whenever a new tune-book is issued. Mr. Murray analysed twelve of the commonest tunes, and found that eleven had different harmonies in all the books of the U.P., Free, and Established Churches, edited by Henry Smart, Dr. Hopkins, and Dr. Peace. Other tunes he analysed with similar results. A Hymnal common to all the Churches is of course the remedy for this state of affairs; and it is encouraging to know that such a work is in an advanced state of preparation. Who the musical editor is to be has not been definitely settled, although the name of Sir John Stainer is being freely mentioned. But why the Scottish Churches should want to go to England for an editor at all is not very clear. It is not altogether a question of musicianship; it is a question of finding one who is thoroughly in sympathy with the traditions of Presbyterian Church music.

Nothing is more interesting than to compare the prices now paid to our leading composers with the figures which some of the great masters obtained for their immortal creations. Sir Arthur Sullivan is said to draw some £30,000 a year from his comic operas alone; yet all that Mozart got for *Don Giovanni* was but a paltry £40, while for the *Magic Flute* he received just a hundred ducats. Gounod pocketed the nice little sum of £4,000 for *The Redemption*; and Mendelssohn was richer by £4 for the English copyright of *Hear my Prayer*. Mascagni's pecuniary enrichment

from his *Cavalleria Rusticana* up to the beginning of the present year is stated to be about £18,000; and I should think that Humperdinck has by this time pretty nearly reached his £20,000 as the result of *Hänsel and Gretel*. Sir Arthur Sullivan out of two months' work in writing a comic opera has the reward of some £1,200 for the first year alone; Handel had just £105 for *Alexander's Feast*, and usually about twenty-five guineas for each of his now-forgotten operas. Weber received something under £800 for his *Freischütz*, one of the most popular and profitable operas ever written, and Balfe gained less than £1,500 by *The Bohemian Girl*. Wagner, who was in the direst poverty in his earlier years, had latterly an income of about £5,000 a year, which seems a princely sum for a musician living in a very inexpensive country. But look at the absurd price which he received for *Der Ring des Nibelungen*, the work of half a lifetime; the firm of Schott paid him just £2,000 for the four dramas! Gilbert and Sullivan, in England alone, made far more than that out of *The Pirates of Penzance*. These facts leave plenty of room for reflection.

Is a composition affected in any material degree by the key in which it is set? The question is hardly worth asking, for we all feel, however we may account for it, that certain keys do have certain individual characteristics; and it is a matter of common experience that a composition which sounds well in one key may sound very poorly in another. The key of G flat, for example, is almost unique for strangely rich, yet pure sweetness, and D flat is always richer than C, whatever may be the pitch. Schubert's angelic little "Slumber Song" in A flat is set—sold, I should say—in F, but what a contrast! Lenz remarks on the difference between Beethoven's "Adelaide" in B flat and C—transposed, I believe, for Mario. Schindler tells us that anyone who dared to transpose the smallest song of Beethoven's composition into any other than the original key would have been instantly attacked. The master never hesitated for a moment to acknowledge that in setting words to music he had taken the most scrupulous care to choose the most appropriate keys for the situations to be represented. In his argument with Kanne, says Schindler, he seems to consider the character of a key as absolutely fixed, quite independent of any change of pitch. "You," he said, "make your harlequin dance in D flat; I should have put him into D major. You consider it quite the same whether a song should stand in F minor, E minor, or G minor; while to me that is as absurd as to say that two and two make five. I make Pizarro, when he is disclosing his wicked designs on Florestan, sing in piercing keys (even in G sharp major), and there is a physical ground for so doing in his personal character, which fully unfolds itself in his conversation with Rocco, and for which the keys I selected gave me the most appropriate colours." Now think. Take Beethoven's D. On his piano that key, owing to the rise in pitch since his day, represented perhaps our C. This proves that the effect of key is not absolute. Nevertheless, D was the same to him that it is to us, perchance produced the same relative impression. You may prove this to yourself if you play something, say in G flat, on two separate

instruments in which there is a semitone of difference in the pitch. On the one instrument you are playing on what would be a different key—that is, as to pitch—on the other, yet the effect is practically the same. How is it so? Do organists find that their choirs sing better in some keys than in others?

A writer in a contemporary falls foul of the church-bell, which he regards as far more disturbing than the strumming of the piano next door, the "atrocious racket" of the Salvation Army, or even the annoyances of the street musician. Most dwellers in towns will sympathise heartily with that writer. There is a fine touch of sentiment and romance about bells in the abstract; but when this somewhat unaccountable glamour is removed the fact remains that the church-bell is a distinct and decided nuisance. That some special call to prayer was necessary in the days of old, when the science of horology was in its infancy, is quite conceivable; but many things have happened since the curfew proclaimed the hour for going to bed; and now that we can time our orisons by our Waterburys, we can surely do without the maddening iteration of the church-bell. You remember how Dickens puts it in *Little Dorrit*: "It was Sunday evening in London, gloomy, close, and stale. Maddening church-bells of all degrees of dissonance, sharp and flat, cracked and clear, fast and slow, made the brick and mortar echoes hideous. In every thoroughfare, up every alley, and down almost every turning, some doleful bell was throbbing, jerking, rolling, as if the plague were in the city, and the dead carts were going round." You can't have a very much fiercer denunciation than that. And yet it describes one's experience even to-day. It is an ascertained fact that aeronauts, poised in space and overlooking a crowded city, can hear sounds with an unusual clearness and precision. It would be interesting to know if any of these aerial voyagers have been within measurable distance of St. Paul's Cathedral on a Sunday evening when the clang and reverberation of the bells from at least one thousand steeples are shrieking in chorus. If so, it would be still more interesting to have a graphic narration of their sensations. In good sooth, what has the advocate of church-bells to advance on any ground but the sentimental for their continuity?

That is an interesting account of his fortnight's stay with Mons Guilmant which Mr. Clarence Eddy contributes to the *Musical Courier*. Mrs. Guilmant's elaborate meals, it seems, deserve the *Grand Prix*; while the master himself always prepares the salad with as much skill and taste as he exhibits in the composition of a fugue. While Mr. Eddy was at Meudon, Mr. J. Kendrick Pyne, of Manchester, arrived on a visit. Now Pyne's favourite fruit is the peach, and Guilmant took great delight in frequently passing the dish to him, with the query, "Will you have a pitch pine" (peach, Pyne)? Not bad, considering Guilmant's limited command of English. Mr. Eddy pays a well-deserved compliment to M. Cavallé-Coll, the eminent French organ builder, whose whole heart and soul are still in his work, although he is now over eighty. He has invented a number of instruments for analysing and re-

Popular Anthems

FOR CHURCH USE.

- No 1. "COME, LET US JOIN OUR CHEER-
FUL SONGS!" By W. HENRY MAXFIELD. $1\frac{1}{2}d$
2. "TRUST IN THE LORD WITH ALL
THINE HEART." By ARTHUR BERRIDGE. $1\frac{1}{2}d$
3. "HOLIEST! BREATHE AN EVE-
NING BLESSING." By FRANK MAITLAND. $1\frac{1}{2}d$
4. "ROCK OF AGES." By CH. BUXTON GRUNDY. $1\frac{1}{2}d$
5. "O BE JOYFUL IN GOD." By W. HENRY
MAXFIELD. Mus. Bac. $1\frac{1}{2}d$
6. "FEAR NOT, O LAND." (Prize Harvest
Anthem.) By ARTHUR BERRIDGE. $1\frac{1}{2}d$
7. "HOLY, HOLY, HOLY." By W. WRIGHT. $1\frac{1}{2}d$
8. "THERE WERE SHEPHERDS."
(Prize Christmas Anthem.) By W. WRIGHT. $1\frac{1}{2}d$
9. "HE IS RISEN." (Prize Easter Anthem.)
By J. P. ATTWATER. $1\frac{1}{2}d$
10. "O LORD, I WILL PRAISE THEE."
(Prize Anthem.) By ORLANDO A. MANSFIELD, M.D. $1\frac{1}{2}d$
11. "BECAUSE THE LORD THY GOD."
(Prize Harvest Anthem.) By W. HENRY MAXFIELD, M.B. $1\frac{1}{2}d$
12. "ALL HAIL THE POWER OF JE-
SU'S NAME." (Prize Anthem.) By ERNEST H. SMITH, ERGO.
13. BENEDICITE OMNIA OPERA. (Prize
Setting.) By GEORGE H. ELY, B.A. $1\frac{1}{2}d$
14. LET US NOW GO EVEN UNTO
BETHLEHEM. (Christmas Anthem.) By
BRUCE STEANE. $1\frac{1}{2}d$
15. CHRIST IS RISEN. (Prize Easter
Anthem.) By JAMES LYON. $1\frac{1}{2}d$
16. SAVIOUR, BLESSED SAVIOUR By
ERNEST H. SMITH, F.R.C.O. $2d$
17. THREE INTROITS By ERNEST H.
SMITH & E. MINSHALL. $1\frac{1}{2}d$
18. LET THE EARTH BRING FORTH
GRASS By ARTHUR BERRIDGE. $2d$
19. MARCH ON, MARCH ON, YE SOL-
DIERS TRUE By C. DARTON. $2d$

(TO BE CONTINUED.)

MUSICAL JOURNAL OFFICE
44 FLEET STREET, LONDON, E.C.

C. DARNTON.

Cornets.

The image displays a musical score for the hymn "The Banner of the Cross." The score is arranged in three systems, each featuring a Piano accompaniment and a vocal Chorus. The Piano part is written in G major (one sharp) and 4/4 time. The Chorus part includes staves for Soprano, Alto, Tenor, and Bass, with lyrics written below the vocal lines. The lyrics are: "sol-diers true! In the cross of Christ con-fid-ing For the field is set, and the hosts are met, And the Lord His own is guid-ing. March on, march on, O ye". The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *f* (forte) and *ff* (fortissimo). The Chorus part is labeled "Chorus." and includes the instruction "1. March".

System 1:

Piano. (Piano accompaniment)

Cornets. (Cornet part)

Chorus. (Vocal Chorus)

Sopran. (Soprano part)

Alt. (Alto part)

Ten. (Tenor part)

Bass. (Bass part)

1. March on, march on, O ye

System 2:

sol-diers true! In the cross of Christ con-fid-ing For the field is set, and the

System 3:

hosts are met, And the Lord His own is guid-ing. March on, march on, O ye



sol - diers true! In the cross of Christ con - fid - ing, For the

cresc.
field is set, and the hosts are met, And the Lord His own is guid - ing.

2. Through earth's wide round let the tid-ings sound Of the Lord who came from heav - en; Of the

f *dim.* *mf cresc.*

migh-ty hope that with death can cope, And the love so free-ly giv - en.

f *mp* *dim.* *f* *p* *dim.*

4

March on, march on, O ye sol-dier true! In the cross of Christ con-fid-ing, For the

field is set, and the hosts are met, And the Lord His own is guid-ing.

Treble Voices.

3. We march to fight with the powers of night That have held the world in

sor-row, And the broken heart shall for-get its smart, And shall hail a joy-ful mor-row.

Tenor and Bass Voices.

4. We fight with wrong, and our weapon strong Is the love which hate shall ban - ish; And the

mf *cresc.*

cresc.

chains shall fall from each ransomed thrall As the thrones of ty - rants van - ish.

Full Chorus.

S. *f*
A.
T.
B. *f*

March on, march on, O ye sol-diers true! In the cross of Christ con - fid - ing, For the

cresc.

field is set, and the hosts are met, And the Lord His own is guid - ing.

cresc.

^{*)}Unison Alto and Bass Voices.

5. O'er realms of night let our standard bright Be un-furled, their darkness clear-ing; And the

souls long dead to the Lord who bled Shall re - vive at His ap - pear - ing.

March on, march on, O ye soldiers true! In the cross of Christ con - fid-ing, For the field is set and the

hosts are met, And the Lord His own is guiding.

cresc. *sf sf*

^{*)} Or all Voices in unison.

*) Treble and Tenor Voices.

6. Long wears the fight, but the God of right Though un-seen is ev-er near us And the

prayers that rise to the list'-ning skies, Like a song of hope, shall cheer us.

Till the sun-rise broad of the day of God Shall de-clare the Victors' glo-ry, And the

world shall rest, in her Lord confessed, And shall sing the finish-ed sto-ry.

*) Or all Voices in unison.

Chorus. March

f

And.

on, march on, O ye soldiers true! In the cross of Christ con-fid-ing For the field is set, And the

hosts are met, And the Lord His own is guid-ing. March on, march on, O ye soldiers true! In the

ff

ff

And.

cresc. *rall.*

cross of Christ con-fid-ing, For the field is set, and the hosts are met, And the Lord His own is guiding.

cresc. *rall.*

Conclude with Sym. on page 6 ad lib



cording vibrations, and in the grand organ of Notre Dame, recently rebuilt, he has demonstrated his theory of overtones in mixtures which render this "the most remarkable organ in the world from the standpoint of tonal qualities."

J. CUTHBERT HADDEN.

CHORAL FESTIVAL AT WELLINGBOROUGH.

THE thirteenth annual choral festival of the Nonconformist Church Choirs of Wellingborough and neighbourhood was held last month at the Congregational Church, Wellingborough, and, as in past years, proved of a thoroughly successful character. The choristers, who numbered upwards of 800, were again under the able conductorship of Mr. H. D. Turner (organist and director of the choir at the Wellingborough Congregational Church). Especial interest attached to the music this year from the fact that two of the tunes were written by local composers—the one to which "Birds have their quiet nest" was sung, by Mr. G. H. Woolston, and the other, "Round the Lord in glory seated," by Mr. H. D. Turner, whilst the first anthem, "Break forth into joy," had been "specially composed for and dedicated to the members of the Wellingborough and District Choral Festival, 1895," by the organist for the day, Mr. J. P. Attwater. The close attention paid to the numbers by the singers went to show that all must have been working their hardest to secure the state of efficiency reached, and that the local choir-masters had drilled their ready pupils in a most admirable manner. As previously stated, Mr. Turner conducted, and the organists were Mr. J. P. Attwater and Mr. C. E. Woolston, and the efficient way in which these gentlemen accomplished their part in the proceedings was a source of great satisfaction to all. Some time before the commencement of the festival the church was filled with an immense congregation. Rev. T. Stephens, B.A., presided, and he was supported by the Rev. J. G. Greenhough, M.A., of Leicester, and other ministers. The service began with the hymn, "Glory to God on high," this being followed by prayer, and the hymn, "Round the Lord in glory seated," sung to a very tasteful setting by Mr. Turner. The first lesson was read by the Rev. E. Hawkes, the 149th Psalm; the 80th and 116th Psalms then being nicely chanted, and the Rev. G. Taylor read the second lesson from part of the third chapter of Colossians. After a most finished interpretation had been given to Mr. Attwater's anthem, "Break forth into joy," the hymn, "Thou hast gone up on high," was heartily sung, prayer then being offered by the Rev. W. Hulatt. The tune composed by Mr. Woolston came next, to which the words of the hymn, "Birds have their quiet nest," were used. The fourth verse was taken as a quartet, and was done full justice to by Mrs. Bye (Kettering), Miss Chamberlain, Mr. W. Goodey, and Mr. C. Robinson. Mendelssohn's magnificent chorus, "O great is the depth," was the last item before the sermon, which was preached by Mr. Greenhough. This gentleman took for the basis of his appropriate remarks the words to be found in the 147th Psalm, "Praise ye the Lord: for it is good to sing praises unto our God; for it is pleasant, and praise is comely." The first part of the anthem, "Peace I leave with you," was then given by Miss Farey, of Rushden, the latter portion being taken up by the chorus. The Rev. T. Stephens (pastor of the Congregational Church), in briefly welcoming the choirs, expressed the hope that the churches which they represented would greatly benefit by that gathering, that they would go to their Sunday services with an enthusiasm for music, with a holy reverence for the source of all music, and offer it in sincerity and truth to Him of whom they had heard that night. A collection was then taken, and the hymn,

"Sweet ev'ning hour!" sung. The Benediction was pronounced by the Rev. T. Stephens, and the "Amen" to C. W. Pearce's setting brought the successful service to a close.

The Nonconformist Choir Union.

SEVENTH ANNUAL MEETING.

THE seventh annual meeting of the Nonconformist Choir Union was held at 6.30 p.m., on Monday, October 14th, 1895, at the Tonic Sol-fa College, 27, Finsbury-square, London, E.C. Mr. E. Minshall, Chairman of the Union, presided.

The SECRETARY (Mr. T. R. Croger) having read the notice convening the meeting, and the minutes of the last annual meeting, presented the annual report as follows:—

NONCONFORMIST CHOIR UNION.—SEVENTH ANNUAL REPORT.

This, the Seventh Annual Report, should be one of considerable significance. In the old days of apprenticeship it would have been said that we were "out of our time," that we had learned our craft and were "free men." In a sense this must now be true, as the work of the Union goes more smoothly with every year's experience, and it has achieved a position in the musical world acknowledged by all who seek the aid or enjoy the advantages of concerted music. In short, the Union has, by seven years of labour, earned the confidence of men.

The important and outwardly visible undertaking by which public attention is called was, as in past years, the annual festival held at the Crystal Palace.

In preparing the Book of Music for 1895, forty-seven MSS. were examined by Dr. E. H. Turpin, Mr. Ebenezer Prout, and Mr. Josiah Booth.

They awarded the prizes (£5 5s., £3 3s. and £2 2s.) as follows: For the Anthem, "All Thy Works Praise Thee," to Mr. Geo. H. Ely, B.A.; the part song, "How sweet the Moonlight Sleeps," to Mr. D. Emlyn Evans; and the hymn-tune, "Trinitas," to Mr. John Adcock.

The book in its entirety gave great satisfaction to the choirs, especially as it contained a complete work, "God, Thou art Great" (Spohr), as well as a variety of anthems and part songs.

To further strengthen the programme an orchestral band was formed numbering eighty voluntary players. These, combined with the Crystal Palace Company's Orchestra, made a good muster, and added to the interest of the occasion by playing the accompaniments to the Cantata and some vocal solos by Miss Emily Davies, Miss Edith Hands, and Mr. Maldwyn Humphries, as well as two pieces, the overture to "Prometheus" (Beethoven), and the "Cornelius March" (Mendelssohn). There was a very large number of singers on the orchestra who remained until the last note had been sung, instead of straggling off, a few at the time, towards the close, as on some former occasions.

During the morning the usual choral competitions took place.

Seven choirs (sixteen to twenty-five voices) entered and sang two pieces each, the prizes being £5 5s., a framed and inscribed certificate (a photograph of the orchestra, taken during the performance), and a silver-mounted baton presented by the Hon. Secretary. The winning choir was that of Hatherlow Congregational Church, under the direction of Mr. Samuel Howard.

Three larger choirs (twenty-six to forty voices) competed for the prizes consisting of £5 5s., the certificate, baton presented by the Hon. Secretary, and the challenge banner presented by Mrs. Minshall, and which had been won on the two previous occasions by the Choir of Emmanuel Congregational Church, East Dulwich, conducted by Mr. J. W. Lewis. Again this choir

beat its competitors, and so now retains the banner as its own property.

The Adjudicator for the day was the veteran, Dr. E. J. Hopkins.

Now that seven Annual Festivals have been held, it may be useful, as it certainly is pleasant, to review the total results.

A great number of local Unions have been formed, scattered all over England. These bodies are doing an immense amount of good work. Sixteen of these Unions took part in the Crystal Palace gathering.

An Orchestral Band has been formed, is now placed upon a permanent footing, and will meet during the winter to rehearse various works.

The aggregate attendance at the Crystal Palace Festivals has risen from 7,802 in 1889 to 15,094 in 1895. The Treasurer's balance-sheets show that no less a sum than £2,300 has passed through his hands; that £77 has been given away in cash prizes, and the cost of adjudication; and, lastly, £1,400 has been paid to the music publishers for music, the great bulk of which was new to the singers purchasing it.

Between 21,000 and 22,000 singers have been carried to the Crystal Palace and back, each receiving a free pass from London.

This has been accomplished without the aid of subscriptions or other financial support. The sale of books to the choirs at 1s. each, and of tickets to friends, has covered all the expenses and left a balance in hand.

T. R. CROGER, *Hon. Secretary.*

THE TREASURER (Mr. Ernest W. E. Blandford), in submitting the audited balance-sheet, which appears below, commented with satisfaction on the fact that, although the Union has this year had to meet extra expenses in connection with the soloists and orchestral band—music-stands having been hired, some bought, and £9 paid in advance for the rent of Essex Hall for the whole season 1895-6—the balance in hand, £31 8s. 11d., is only two guineas less than at the beginning of the financial year. Mr. Blandford made his annual complaint that the choirs do not sell a reasonable number of tickets to their friends for the Crystal Palace Festival. This item of receipts, he said, is dwindling year by year, and he was at a loss to know how to increase it. The visitors at the last Festival numbered 11,878, and of these the Union sold tickets to only 646. It was evident that the choirs did not give as much attention to this matter as they should, apparently forgetting that the Union has no source of income except the profit derived from the sale of music-books and tickets. He sent out this year 1,607 tickets, but nearly a thousand were returned, some choirs sending back the whole number allotted to them. He wished something could be done to make them feel that they ought to bestir themselves in this matter. The increased attendances at the Palace were not due to the efforts of the choir members, but to the interest of the Festival. He also complained of the fewness of the tickets sold for reserved seats. This year the total receipts for seats was £18, but the Union sold only 25s. worth—the worst year of all. "We ought easily," said Mr. Blandford, "to sell fifty pounds' worth of tickets." In conclusion, he expressed pleasure that the Union was in such a satisfactory financial condition.

The CHAIRMAN, moving the adoption of the report and balance-sheet, said that very few words were necessary from him. The report was so thoroughly satisfactory, and the balance-sheet revealed such a flourishing financial condition that they could not but congratulate themselves that the Union was so prosperous. This year more work has been done than in any previous year. They had taken two new departures, which were signs of progress. The first was the formation of the orchestral band which was flourishing so well under Mr. Croger's direction. The band took

part in the Festival with very great success indeed, and he had no doubt that it would grow to be a very important part of the work of the Union. The other departure was the performance of a work at the Festival. That was a move forward, and doubtless more would be done in that direction in years to come. The addition of the band was a great advantage, because they could not perform many works without the help of an orchestral band. He had very great pleasure in moving the adoption of the report and balance-sheet.

Mr. H. W. BRAINE seconded the resolution.

The CHAIRMAN, having invited remarks, Mr. COWLEY, referring to the item in the balance-sheet for fares and expenses to rehearsals, asked whether passes could not be secured from railway companies. He knew that other societies secured them, and he did not see why the Union, which was second to none of the societies that give concerts at the Crystal Palace, should not be equally favoured.

The SECRETARY stated that they had applied to the companies for passes without success. He would, however, try again.

Mr. CLARK, having asked whether something could not be done to increase the sale of tickets,

The SECRETARY remarked that the attendants at the Crystal Palace give a nickname to each of the festival days, and the N.C.U. day they call "Sweetheart's Day" (laughter). Many of the singers went in couples.

Mr. COWLEY asked whether some one might not be appointed to go round to the district rehearsals to push the sale of the tickets.

Mr. BRISCOE having remarked that he supposed it would be *infra dig.* for the Union to have a man in uniform at the railway stations, as some other societies do, it was decided that the matter must be left to the executive.

The resolution was then carried unanimously.

The CHAIRMAN stated that the scrutineers who were appointed at the last meeting having had the ballot papers for the election of officers handed to them on the previous Saturday, reported the result as follows:—Chairman, Mr. E. Minshall; Treasurer, Mr. E. W. E. Blandford; Hon. Secretary, Mr. T. R. Croger; Conductor, Mr. E. Minshall; Organist, Mr. Arthur Briscoe. Executive Committee:—

Messrs. E. A. Jay, A. L. Cowley, H. W. Braine, J. W. Lewis, W. Dean, E. S. Goodes, A. Tucker, A. Clark, C. E. Blackburn, H. Brazendale, G. H. Lawrence, F. S. Oram, J. B. Mellis, Davidson Palmer, A. H. Neve, jun., C. S. Davies, C. M. Cox, H. Durnford, F. W. Ainger, F. S. Turney.

According to the rules of the Union the committee is to consist of twenty gentlemen. After the nineteen highest, three names—Mr. F. S. Turney (Dawes Road Congregational Church), Mr. A. H. Richards (Kentish Town Congregational Church), and Mr. George Tidy (the City Temple) received an equal number of votes, and on the suggestion of the Chairman the meeting put the three names to the ballot, with the result that Mr. Turney was elected.

Mr. BRAINE proposed, and Mr. CLARK seconded the motion that the auditors, Messrs. William Dean and F. W. Ainger, be re-elected.

THE SECRETARY, speaking of the MSS. competitions, remarked that the conditions this year were different to what they were previously. Formerly the whole of the compositions sent in were submitted to adjudicators, but sometimes the manuscript that won the prize was not suitable for use at the Festival, and it had to be omitted from the programme. Therefore it was stipulated this year that preference would be given to those competitions that were suitable for ordinary church use. Now the question was how to deal with the MSS. Last year forty-seven compositions were sent in, this year there were forty-four, so that the alteration in terms had not affected the result very materially.

Nonconformist Church Organs.

MOUNT PLEASANT WESLEYAN CHAPEL, LOCKWOOD.

Built by Messrs. Peter Conacher and Co.

Compass, CC to A. 58 Notes.

Great Organ.

Open Diapason ..	..	Metal ..	..	8 feet.
Small Open Diapason ..	..	Metal ..	..	8 "
Hohlflöte ..	..	Wood ..	..	8 "
Principal ..	..	Metal ..	..	4 "
Harmonic Flute ..	..	Metal ..	..	4 "
Fifteenth ..	..	Spotted metal..	2 "	
Trumpet ..	..	Spotted metal..	8 "	

Swell Organ.

Lieblich Bourdon ..	..	Wood ..	16 feet tone.
Violin Diapason ..	..	Spotted metal } and wood }	8 feet.
Rohrflöte ..	..	Metal and wood	8 "
Salicional (12 grooved to No. 3) ..	..	Spotted metal	8 "
Vox Angelica ..	..	Spotted metal..	8 "
Gemshorn ..	..	Spotted metal..	4 "
Harmonic Piccolo ..	..	Spotted metal..	2 "
Mixture, 3 ranks..	..	Spotted metal..	Various.
Cornopean ..	..	Spotted metal..	8 feet.
Oboe ..	..	Spotted metal..	8 "
Tremulant.			

Choir Organ.

Dulciana ..	..	Metal ..	8 feet.
Lieblich Gedackt ..	..	Wood ..	8 feet tone.
String Gamba ..	..	Pure tin ..	8 feet.
Lieblich Flöte ..	..	Wood ..	4 "
Clarinet ..	..	Spotted metal..	8 "

Pedal Organ. CCC to F. 30 Notes.

Open Diapason (large scale) ..	..	Wood ..	16 feet.
Bourdon ..	..	Wood ..	16 feet tone.

Couplers.

Swell to Great.	Great to Pedal.
Swell to Choir.	Choir to Pedal.
Swell to Pedal.	Choir to Great.

Swell Super-Octave on itself.

Three double acting Composition Pedals to Great Organ. Three double acting Composition Pedals to Swell Organ. Reversible Pedal to work Great to Pedal Coupler. Tubular-Pneumatic Action to Pedal Organ. Self-balancing Swell Expression Pedal.

The organ is supplied with one of Speight's 5-inch cylinder hydraulic engines, supplying the wind at different pressures by means of two pairs of vertical feeders.

Miniatures.

FALCON SQUARE CHAPEL.

THIS "cause" dates back from 1660, when no doubt the chapel was situated amongst a resident population. On Sundays now the neighbourhood is deserted. The chapel presents a very narrow frontage to the square, which, again, is hidden away from any main thoroughfare. There is therefore no chance of getting passers-by to look in. Those that attend go there expressly for the purpose. Under such circumstances we did not expect to find a crowded congregation, but certainly there were more there than we anticipated. It

must indeed be very uphill work to carry on the place. All honour to those who devote themselves so energetically to the cause.

The chapel itself is of the old-fashioned stamp, but it is neatly decorated, and is altogether bright and attractive internally.

The Rev. A. H. Storrow, who has been pastor for the last nine years, is a man of considerable ability, and most certainly does not descend to sensationalism with the view of drawing the crowd.

The music of the chapel is much better than we expected. Mr. Thomas, the choir-master, has a choir of nearly thirty members. They sing intelligently and with much vigour. Possibly a little more attention to *pianissimo* singing would be an improvement. The trebles are very bright indeed, and they pull the congregation along with commendable promptitude. The organ—a very fair-toned instrument—is manipulated by Mr. Drew with good taste. His voluntaries are carefully played and his accompaniments very helpful.

One suggestion we would offer. At present Mr. Storrow gives out the number of the hymn to be sung; the tune is played over. Then comes the reannouncement of the hymn, and a verse is read. Mr. Drew sounds a long pedal note as a sort of notice to the singers to stand up, and after a momentary pause the singing begins. It would be better if Mr. Storrow would read the verse *before* the playing over, so that the singing might commence immediately after the playing over.

Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

METROPOLITAN.

BERMONDSEY.—The harvest festival was celebrated at Rouel Road Congregational Church on Sunday and Monday, Sept. 15th and 16th. The building was beautifully decorated, and large congregations assembled throughout the day. Rev. W. Daniel preached appropriate sermons morning and evening. The choir mustered in good numbers and sung four suitable anthems. Miss Rose Smith was the soloist for the day, ably rendering "The King of Love my Shepherd is" (Gounod). On Monday the church was again well filled, when the choir, under the baton of Mr. A. G. Geale, rendered the harvest cantata, "Daughter of Moab." The soloists were Miss Marion Watkins, Miss Fordham, Miss Widdason, Mr. Julier, Mr. Welch. Special praise is due to the above ladies. The choruses were effectively sung. Mr. J. Brummitt presided at the organ.

DULWICH.—Emmanuel Congregational Church was crowded on Monday evening, September 30th, when Mendelssohn's "Hymn of Praise" was excellently rendered by the choir, assisted by a few friends, under the able conductorship of Mr. J. W. Lewis. The accompaniments were carefully played by an orchestra led by Mr. W. H. Hunnex. The soloists were Miss Winifred Drake, Miss Nellie Scott, and Mr. J. Thornton. The ladies were very successful, and Mr. Thornton rendered "He counteth all your sorrows" with much taste. The gem of the evening was the duet and chorus, "I waited for the Lord," which was

greatly appreciated. The choruses were given with precision and good expression. The contraltos especially were exceedingly good. During the offertory part of one of Handel's concertos for the organ was skilfully played by Mr. H. Blennerhasset, with orchestral accompaniment. Two hymns, with organ and band accompaniment, were sung by the large congregation during the evening. Much credit is due to Mr. Lewis and his efficient choir for giving such a satisfactory performance.

KENTISH TOWN.—On Sunday the 13th ult. the harvest thanksgiving services were held at the Congregational Church. The building was tastefully decorated and large congregations attended the morning and evening services. The usual appropriate hymns were included in the service. Special anthems were given by the choir—in the morning "Sing to the Lord of Harvest" (Mauder) with an efficient rendering of the tenor solo by Mr. D. F. Maxwell, and in the evening "Great is the Lord" (Sydenham), the semi-chorus being taken as a quartette, and exceedingly well sung by Miss L. Paterson, Miss L. Care, Mr. Maxwell and Mr. A. H. Richards. Both services concluded with Stainer's "Sevenfold Amen." In the afternoon a performance of Gaul's "Ruth" was given by the choir, assisted by friends, in all numbering about sixty voices. The announcement of this popular work drew a large congregation, as on a former occasion when it was given. The solo parts were sustained by Miss Mary Fuchs, Madame Minnie Kirton, Miss L. Care and Mr. Alfred Grieves. The concerted pieces, under the command of Mr. Geo. H. Lawrence (organist and choir-master) went well, more especially the final chorus. A little more attention might have been paid to the light and shade in some of the numbers—this lack of sufficient expression is a fault too common with a good many choirs. If each individual singer would enter more into the spirit of the words, we should have more artistic performances. Miss Fuchs and Madame Kirton both put great feeling into their respective characters of Ruth and Naomi, while Miss Care was a good Orpah; Mr. Grieves, however, as Boaz was not at his best. The organist, Mr. Ernest W. E. Blandford, did excellent service.—The marriage of two of the members of the choir, Miss Thornley and Mr. Bowen, was recently solemnised at the above church. A handsome marble timepiece was presented to them by their fellow members, with best wishes and congratulations.—The Congregational Church Sunday School Choir, now holding the challenge banner of the N.W. Auxiliary Sunday School Union, won the first prize at the London Missionary Society Centenary competition at the Crystal Palace on the 27th July last. To celebrate the event a meeting was held in the lecture room of the church on Saturday the 19th ult. The choir was entertained at tea, and afterwards a meeting was held, over which the Rev. D. W. Vaughan, M.A., presided. The children gave songs and recitations, and during the evening the Rev. R. Wardlaw Thompson, Foreign Secretary of the Society, presented the certificate and books of the value of £4 to the choir, who subsequently transferred the books to the Sunday School Library. An interesting feature of the meeting was the further presentation of a silver-mounted baton to Mr. H. Gebhardt, the choir-leader in the competition.

LAMBETH.—Harvest Thanksgiving Services were held in Upton Chapel on the 20th ult., when anthems by Boyce, Greene, Tours were well rendered by the choir, under the direction of the organist, Mr. H. Ford Benson.

POPLAR.—On Sunday, September 29th, Harvest Festival services were held in Trinity Congregational Church. The order of service for the day was varied

and interesting, and included Sanctus (Attwood in G); Te Deum (Smart in F); Pater Noster (Bayliss in G); Offertory Sentence (Not every one—Bayliss); Anthem, "Sing unto the Lord" (Sydenham), in the morning service. In the evening the whole of the service was accompanied by an orchestra for the first time in the history of Trinity Church, a selection from "The Creation" being sung as the anthem. The choruses were well sustained, and the solos especially, "With verdure clad" and "Marvellous Work" (which were artistically rendered by Miss Adele Kuhn), were greatly enjoyed by the large congregation present. The service music included Introit "Creation's Hymn" (Beethoven); Magnificat (Calkin in F); Pater Noster (Bayliss in G); Offertory Sentence ("He that soweth," Martin), and Amen (Sevenfold) (Stainer in A). The services were under the direction of Mr. Arthur Bayliss, who scored the music for band; and after the evening service he, with the choir, were warmly thanked by the minister (Rev. R. D. Wilson) for their large share in the day's worship.

THORNTON HEATH.—The Harvest Festival in the Congregational Church, on September 29th, was a red-letter day. A very varied and interesting programme of music, suitable for the occasion, had been prepared, and everything passed off well. The special anthems were, "O, gladsome Light" (Sullivan); "Ye shall dwell in the land" (Stainer); "Great is the Lord" (Sydenham); "Ye shall go out with joy" (Barnby); and "O Lord, how manifold," Mr. H. Sharland presided at the organ with his accustomed ability.—The Thornton Heath Choral Society, conducted by Mr. Sharland, which was so successful last season, has again commenced work. Mendelssohn's "Lauda Zion" and "Hear my Prayer" are in rehearsal.

WALTHAMSTOW.—The Harvest Festival was held in Trinity Congregational Church, on Sunday, September 29th. The church was tastefully decorated, a number of the members of the choir and congregation having devoted great care and skill to this part of the work. During the offertory at the morning service, the anthem "Ye shall dwell in the land" was rendered by the choir with much expression, the solo being taken by Mr. J. V. Goodes. After the service the chorus "The Heavens are telling the glory of God," from the *Creation*, was sung with good effect by the choir. The evening service was attended by a large congregation. As an introit, "God is a Spirit" was given. A special feature was the rendering of Garrett's Harvest cantata by the choir, under the leadership of Mr. E. S. Goodes, the capable choir-master and organist. The solo parts were taken by Miss Ella Kühn and Messrs. J. V. and H. G. Goodes, the Misses Martin and G. Offor joining in the trio. Miss E. Kühn sang "With verdure clad" very sweetly, and the same young lady also sang, with Miss G. Offor, the duet "O lovely peace," from *Judas Maccabeus*. Miss Martin and Mr. H. G. Goodes also rendered "Children, pray this love to cherish" (Spohr). The Rev. R. Denness Cooper gave a short address on "The rainbow round about the throne." The congregation joined the choir in singing the "Hallelujah chorus," from the *Messiah*, and Stainer's "Sevenfold Amen" was sung by the choir after the benediction had been pronounced. The music was well rendered throughout, and contributed to a most edifying service.

PROVINCIAL.

BRIDGNORTH.—On Sunday, the 13th ult., the Harvest Festival was held in the Congregational Church. In the morning special hymns and anthems were sung, and in the evening a special musical service was held, when Dr. Vincent's cantata, "The Crowning of the

Wheat," was sung by the choir, under the conductorship of Mr. Colin McMichael, the organist and choir-master of the church, Miss Ella Morris ably presiding at the organ. The cantata was well rendered and was greatly appreciated by an overflowing congregation. A capital address was given by the pastor, the Rev. Ernest Elliott. The collections, which were good, were on behalf of the local Infirmary.

BROMLEY (Kent).—On Sunday, September 29th, Harvest Thanksgiving services were held in the Congregational Church, when the pastor, the Rev. Thomas Nicholson, preached special sermons. The choir had been increased for the day, and the music was rendered with much spirit and brightness. The special anthems were "Great is the Lord" (Bruce Steane) and "While the earth remaineth" (Mauder). Mr. Sharland gave a short recital after the evening service. Mr. Oram, the choir-master, had worked energetically to get a good musical service, and he is to be congratulated upon the result.

FROME.—At the annual congregational tea and social gathering at Zion Chapel, on September 26th, Mr. W. B. Harvey, the esteemed honorary organist, was presented with a piano, a music-stool, and a silver salver, the latter bearing the following inscription, "Presented, together with a piano and music stool, by the congregation of Zion Chapel, Frome, to Mr. William Brett Harvey, in grateful and affectionate recognition of his services as organist and choir-master for nearly forty years." The pastor, the Rev. F. W. Clarke, made the presentation in a warm-hearted speech. Mr. Harvey suitably responded.

HANDSWORTH.—Messrs. Nicholson and Co., of Worcester, have just built a sweet-toned organ in Asbury Memorial Chapel, which was opened by Mr. C. W. Perkins, of Birmingham.

HECKMONDWIKE.—An organ recital was given in Westgate Congregational Church, on the 21st ult., by Mr. J. W. Burnley, Mr. Wm. Riley being the vocalist.

KELVEDON.—Harvest Thanksgiving Services held at the Congregational Church on September 29th were well-attended. Two excellent sermons were preached by the Rev. T. O. Prosser (Halstead). Subjects: morning, "The Joy of Harvest;" evening, "Wheat and Tares, their growth and maturity." The singing was bright and hearty throughout the day, and the anthems, "Praise the Lord, O my soul" (Minton), and "Let the earth bring forth grass" (Berridge), were much appreciated. Mr. Alfred Orst presided at the organ.

LISCARD.—We regret to record the death of Mr. James Theodore Gwyther, eldest son of the esteemed minister of the Congregational Church. He had suffered for some years back, and although all was done that could possibly be done he gradually sank away. He was formerly frequently heard at local concerts with much acceptance. On a recent Sunday the Congregational Church Choir visited him and sang the evening service, which he much enjoyed. They also attended the funeral, when appropriate music was sung. On the following Sunday the musical service included "What are These" and "Crossing the Bar" (Woodward). Mr. J. F. Shepherdson played voluntaries suitable to the occasion.

NAILSWORTH.—An organ recital and sacred concert was given in Shortwood Chapel in aid of the Organ Fund. Mr. C. Bucknell presided at the organ. The programme included choruses from various oratorios. Miss Tabram, Miss N. Tabram, Mrs. O. Jeffrey, Mr. E. A. Chamberlain, and Mr. H. Apperly were the soloists. Altogether it was a very satisfactory performance.

NEWPORT, MON.—The harvest thanksgiving services at Victoria Road Congregational Church were held on Sunday the 13th ult., when special sermons were preached by the pastor, Rev. H. Elwyn Thomas. An organ recital was given on the Monday following by Mr. H. F. Nicholls, I. S. M. The programme included March in F, and Catilene Pastorale (Guilmant), Barcarolle (Bennett), Fugue in E flat (Bach), Intermezzo in F (Mascagni), Toccato in G (Dubois). A violin solo was also rendered by Mr. A. W. Bartholomew, and the choir sang Mendelssohn's "Hear my Prayer," the solo being taken by Mrs. J. F. Groves. There was a good attendance, and the various items were well received. At the close of the recital the pastor referred to the nine years' service of Mr. Nicholls as organist, and also to his recent marriage, and in the name of the church begged his acceptance of a purse of gold. Mr. Nicholls in responding spoke of the kindness he had received from the church and congregation during the time he had been among them, and to the good feeling existing between himself and the choir, the latter having recently presented him with a silver tea pot. The singing of a hymn brought the service to a close.

NOTTINGHAM.—Very successful Harvest Thanksgiving services were held at Friar's Lane Chapel on September 29th, when special sermons were preached by the Rev. Clement F. Bryer. After the usual evening service a musical service was held, when Spohr's "God, Thou art great" was well rendered, the solos being undertaken by Miss Farrow and Mr. Broadhead, and the duet by Miss Smith and Mr. Hunt. Mr. E. Lawrence Manning ably presided at the organ.

OLDHAM.—The musical services at Hope Chapel have a wide reputation, and it is with pleasure that we again report a Festival on Sunday, the 13th ult. Under the very able and energetic guidance of the highly esteemed conductor, Mr. Charles S. Davies, this year's doings may at once be said to have quite eclipsed all previous efforts. Such an excellent programme of high-class and difficult church music is distinctly rare in any sanctuary; the excellent example set by our Oldham friends deserves the warmest appreciation. At the morning service, the special musical items were Prout's noble anthem, "Happy is the man," and Gounod's "Send out Thy light," also the sacred song "The King of Love" (Gounod). The venerable pastor, the Rev. R. M. Davies (recently resigned after fifty-two years' active service in this one church) occupied the pulpit and gave a highly instructive and interesting address on Hymnology, telling his hearers the peculiar circumstances under which many of our most popular hymns were written. In the evening, the chapel was literally packed with about 1,500 persons, who listened with intense interest to the musical feast provided by Mr. Davies. Let the programme speak for itself. Prelude—Adagio (Handel), Communion (Grisson). Introit—Trio, "Lift Thine Eyes" (Mendelssohn). Sentences. Hymn, "We come unto our father's God" (tune, *Luther's*). Invocation—Lord's Prayer, Choral (Field). Cantata—Thirteenth Psalm (Mendelssohn). First lesson. Air, "O God have Mercy" (Mendelssohn). Air, "I know that my Redeemer liveth" (Handel). Second Lesson. Anthem, "The Wilderness" (S. S. Wesley). Prayer. Air, "There is a Green Hill" (Gounod). Air, "Come unto Me" (Coenen). Short address. Interlude (during offertory) "Andante in A" (Smart). Hymn, "Lord, how delightful 'tis to see" (tune *Rockingham*). Vesper, "Saviour breathe an Evening blessing" (Weber). Benediction. Amen, "Sevenfold" (Stainer). Postlude, Fugue (Bach). Overture to the "Occasional Oratorio" (Handel). The solos were effectively rendered in a devotional manner by Miss Kate Cove, Miss Edith Hands, and Mr. Alexander Tucker (who were specially engaged from London), also Miss

Entwistle, Mr. Roscoe Wormald and Mr. Kenworthy, members of the choir. A special word of praise is due to Mr. Arthur Pollitt, the new organist, for his able and spirited accompaniments and solos—not often is such talent found in one so young. The whole Festival was a great success in every way, and the rendering of the difficult choruses showed with what earnestness and love for the work the choristers and conductor must be credited. On the Monday evening following, there was another crowd in the spacious new school-room, when a capital miscellaneous concert was given by the London and several local artistes, which was intensely enjoyed by all. We are glad to hear that a substantial benefit to the choir funds was the outcome of these highly interesting and praiseworthy proceedings.

READING.—An excellent two-manual organ by Messrs. Nicholson and Co., Worcester, was recently opened in Wycliffe Chapel, Mr. Haynes, of Great Malvern, giving the recital.

REDRUTH.—The Wesleyan and United Methodist choirs are well up-to-date, as they are giving a Purcell Festival, which promises to be very interesting. The following is the programme. The united choirs of nearly 100 voices will render a selection of Purcell's anthems. Mr. M. Clemens (organist of United Methodist Church, Redruth) will conduct, and Mr. J. Leese, M.A., Mus.Bac. (organist of Wesley Chapel), will accompany and also play some organ pieces by Purcell; Mr. H. Pearce, Mus.Bac. (Oxon.), of Hayle, and Mr. Thorne of Penzance and Mr. Leese will perform several trios for two violins and organ. The Rev. B. C. Spencer will read an address on the Life and Times of Henry Purcell.

TEIGNMOUTH.—The Harvest Festival was celebrated this year at the Congregational Church with special services on Sunday and Monday Oct. 12th and 13th. The Church was profusely decorated, and the music had been carefully studied by the choir under the direction of Miss Creedy, the organist. On the Monday night, service was held at eight o'clock, when the choir sang Dr. Garrett's Harvest Cantata. The music comprised also Dykes Te Deum, Muller's anthem, "All ye Nations, praise the Lord," and the usual Harvest Hymns.

TONBRIDGE.—At the Wesleyan Chapel Harvest Services were held on Sunday, September 29th. Special music was rendered by the choir, including Dyke's Te Deum in F, and Bruce Steane's anthem, "Great is the Lord," in the morning; and "All Thy works praise Thee" (Ely), and "Thou visitest the earth" (Greene) at the evening service. The Psalms were chanted for the first time at the morning service. Mr. W. J. Baldwin presided at the organ.

Reviews.

Abraham. A Sacred Cantata. By Charles Darn-ton, Bayley and Ferguson, 14, Paternoster Row. (2s.; Sol-Fa, 6d.)—This is probably the most ambitious work Mr. Darn-ton has written, and it will certainly add to his reputation as a successful composer of music suited to the capabilities of church choirs. Four soloists are required, and for these some very pretty and effective items are written, notably "Abraham's Response," "I will praise Thee," "I sought the Lord," and the duet, "God is our Refuge and Strength." The choruses are bold and telling, the most effective being "O, give thanks," "Make a joyful noise," and "O Lord, Thou art my God." Mr. Darn-ton has purposely kept the work free from serious difficulties. A choir of

ordinary ability ought to be able to learn it thoroughly in a short time. As a broadly written cantata we can cordially recommend it.

"*All Thy works praise Thee, O God.*" Festival Anthem by Arthur Briscoe. Osborn and Co., 25, Castle Street, W. (1s.)—This effective anthem opens with a vigorous chorus, followed by a nice flowing soprano or tenor solo in nine-eight time. We then have a quartette or semi-chorus, and a full chorus and fugue end the work, covering sixteen pages octavo size. It is well written, and choirs will find it popular, especially as a concert piece.

The Young Woman. Volume for 1895. H. Marshall and Son, Temple Avenue, E.C.—This is the best publication we know of for young women. The subjects dealt with are varied, and the writers are, for the most part, well-known authors. Two articles at least in this volume, "Songs and Song-Writing—A Chat with Miss Hope Temple," and "A Nightingale from the East—An Interview with Madame Alice Gomez," will interest our readers. The able editor, Mr. Frederick A. Atkins, evidently knows how to cater for young people.

Not Alone at the Portal. By H. Ford Benson. Curwen and Sons. 1d. A very melodious and pleasing tune set to a hymn well adapted to Christian Endeavour Societies.

Correspondence.

PROVINCIAL FESTIVALS OF THE NONCONFORMIST CHOIR UNION.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

DEAR SIR,—With your kind permission I should like to bring before the members and friends of the N.C.U. a matter which has been upon my mind for some time past, viz., the holding of provincial autumnal meetings in connection with the above Union.

The interest aroused, and the good calculated to be done by such meetings, were more forcibly brought home to me yesterday, when I attended some of the meetings of the National Temperance Choral Union, which held its autumnal gathering in Nottingham.

The day's proceedings commenced with a conference in the morning, when a paper was read, followed by a discussion. After a luncheon to the delegates, a choral contest was held, and in the evening a concert was given by the united choirs, the programme consisting chiefly of the music sung at their annual festival at the Crystal Palace.

It has occurred to me that the N.C.U. might extend its interest and usefulness by holding similar meetings in various parts of the country about this time of the year. In whatever part of England the Festival was held—if the towns were judiciously fixed upon—we could surely muster from 500 to 1,000 voices, and in some towns even a greater number than that, for it must be remembered that a large number of people rehearse the music who are not able to get to the Annual Crystal Palace Festival. Some towns might be favoured by a visit from some of the London choirs, and considering that the provincial choirs make an annual pilgrimage to London, I have no doubt Londoners would be glad of the opportunity to return the compliment to their country cousins, and each town in its turn would, I am convinced, afford a right hearty welcome to the delegates of the Union.

It may be argued that the object of a festival such as I suggest is already fulfilled, inasmuch as some of the affiliated unions hold a festival of their own, but it is not so much for the sake of holding a festival that I make these suggestions, but that, by means of confer-

ences and discussions the members of our choirs may be helped and inspired to better service and more zeal in the cause of church music, and our choir leaders brought into closer contact and fellowship with the ministers and deacons of our churches; indeed, I feel that such meetings might be made most helpful to us, and the mutual advantages that would be derived therefrom cannot be overestimated. I believe there are many gentlemen on the committee, and also members of the Union, who could impart most interesting and practical advice and information.

Competitions, too, on these occasions might be made a special feature of and be productive of much good. I have no doubt that many choirs might be induced to compete on local platforms who have not the confidence and courage to appear on the Crystal Palace orchestra.

In these and many other ways I am of opinion that the N.C.U. might advance and extend its present usefulness, and I shall be glad if these few suggestions call forth such expressions of opinion as shall induce the officers and committee of the Union to take the subject into serious consideration.—I am, yours truly,

Nottingham.

J. F. B.

WHICH WAS COMPOSED FIRST?

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Another instance of plagiarism is to be found in the tunes *Sursum Corda* (B.T.B. 430), and *Rest* (B.T.B. 405), where the treble part of the last line is the same in each. There is no need, however, to ask "Which was composed first?" as the perpetrator, Mr. George Lomas, borrowed from himself.—Yours, etc.,

Buckingham.

CHARLES T. PRICE.

Staccato Notes.

SIMS REEVES is to sing at the Empire three nights a week during November.

FRANZ VON SUPPE left about £38,000.

MR. EDWARD LLOYD has given up the idea of touring in America.

THE tickets for the Leeds Festival were nearly all sold beforehand. The financial result is a profit of about £2,000.

MADAME MELBA's brother is said to be a coming tenor.

A STRONG effort is being made to secure the continuation of the "Gentlemen's Concerts," which have been a feature of musical life in Manchester for many years.

DR. BUNNETT has just celebrated his musical jubilee at Norwich.

PROFESSOR BRIDGE lectured on Purcell's operas at Gresham College, the illustrations being the Masque music from "Dioclesian."

PADEREWSKI has gone to America.

MR. RICHARD MANNING BLAGROVE, the well-known viola and concertina player, died on the 21st ult.

A MOST interesting discovery was recently made by Professor Bridge, while searching through the documents in the Muniment Room at the Abbey. It was the order of the Dean and Chapter in 1694, directing Purcell and the Precentor to arrange with Father Smith to build an organ for the Abbey at a cost of £200. Further, there is a request in 1701 to Sir Christopher Wren to give an estimate of the cost of a case for this organ. It is therefore very possible that the foundation of the present Abbey organ was by Smith, and that the organ built by Smith's son-in-law, Schreider, for the coronation of George II., and pre-

sented by the King to the Abbey, was a reconstruction of Smith's instrument.

A NUMEROUS audience assembled in the Large Hall of the London College of Music in Great Marlborough-street, on the 10th ult., when Lady Reid presented the diplomas, certificates, and prizes to those candidates who had been successful at the last local examination held at the London centre. The proceedings were rendered additionally interesting by an excellent concert given by students of the College, and amongst those who took part in the programme were the following: Miss A. Wormald, A.L.C.M., Miss F. L. Moody, Miss Florence M. Barrett, Miss Hilda Stephens, Miss E. A. Parker, A.L.C.M., and Mr. A. J. Gordon. Short speeches were given by Mr. Alfred J. Caldicott, Mus.Bac. (Principal), and Mr. G. Augustus Holmes (Director of Examinations), bearing upon the great importance of a thorough musical education to students and the utility possessed by the College scheme of examinations in testing the ability of those who desired it.

To Correspondents.

N. J. (Dundee).—Hardly up to standard.

B. B.—The middle movement is usually "cut."

M. R.—F sharp certainly.

T. B. C.—You will find it very difficult to get in, we fear, but you might try.

The following are thanked for their letters:—C. F. (Bristol); F. P. B. (Durham); T. A. (Burslem); W. A. A. (Perth); J. T. (Newtown); C. C. D. (Lancaster); W. J. (Llanely); F. J. (Deal); R. S. (Nottingham); H. L. (Taunton).

Accidentals.

WHAT musical composer is part of a cup? Handel.
What musical composer is found in the washtub? Sudds.

"I WANT you to take her voice under your care, Professor," said the fond mother to the eminent musician. "I think she has a great future."

"Very likely. Very likely. You want me to make a *prima donna* of her?"

"Yes. She is very quick to learn, and very amiable."

"Did you say amiable?"

"Certainly."

"Does she never quarrel?"

"Never."

"Madam, your ambitions cannot be realised. I may teach her to sing, but I can never make a great *prima donna* of her."

"EXCUSE me," said the detective, as he presented himself at the door of the music conservatory, "but I hope you'll give me what information you have, and not make any fuss."

"What do you mean?" was the indignant inquiry.

"Why, that little affair, you know."

"I don't understand."

"Why you see, we got a tip from the boarding-house next door that somebody here had been murdering Wagner, and the boss sent me down to work up the case."

SHE.—"How fearful it must be for a great singer to know she has lost her voice!"

HE.—"It's much more torturing when she doesn't know it."



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ences and discussions the members of our choirs may be helped and inspired to better service and more zeal in the cause of church music, and our choir leaders brought into closer contact and fellowship with the ministers and deacons of our churches; indeed, I feel that such meetings might be made most helpful to us, and the mutual advantages that would be derived therefrom cannot be overestimated. I believe there are many gentlemen on the committee, and also members of the Union, who could impart most interesting and practical advice and information.

Competitions, too, on these occasions might be made a special feature of and be productive of much good. I have no doubt that many choirs might be induced to compete on local platforms who have not the confidence and courage to appear on the Crystal Palace orchestra.

In these and many other ways I am of opinion that the N.C.U. might advance and extend its present usefulness, and I shall be glad if these few suggestions call forth such expressions of opinion as shall induce the officers and committee of the Union to take the subject into serious consideration.—I am, yours truly,

Nottingham.

J. F. B.

WHICH WAS COMPOSED FIRST ?

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR,—Another instance of plagiarism is to be found in the tunes *Sursum Corda* (B.T.B. 430), and *Rest* (B.T.B. 465), where the treble part of the last line is the same in each. There is no need, however, to ask "Which was composed first?" as the perpetrator, Mr. George Lomas, borrowed from himself.—Yours, etc.,

Buckingham.

CHARLES T. PRICE.

Staccato Notes.

SIMS REEVES is to sing at the Empire three nights a week during November.

FRANZ VON SUPPE left about £38,000.

MR. EDWARD LLOYD has given up the idea of touring in America.

THE tickets for the Leeds Festival were nearly all sold beforehand. The financial result is a profit of about £2,000.

MADAME MELBA's brother is said to be a coming tenor.

A STRONG effort is being made to secure the continuation of the "Gentlemen's Concerts," which have been a feature of musical life in Manchester for many years.

DR. BUNNETT has just celebrated his musical jubilee at Norwich.

PROFESSOR BRIDGE lectured on Purcell's operas at Gresham College, the illustrations being the Masque music from "Dioclesian."

PADEREWSKI has gone to America.

MR. RICHARD MANNING BLAGROVE, the well-known viola and concertina player, died on the 21st ult.

A MOST interesting discovery was recently made by Professor Bridge, while searching through the documents in the Muniment Room at the Abbey. It was the order of the Dean and Chapter in 1694, directing Purcell and the Precentor to arrange with Father Smith to build an organ for the Abbey at a cost of £200. Further, there is a request in 1701 to Sir Christopher Wren to give an estimate of the cost of a case for this organ. It is therefore very possible that the foundation of the present Abbey organ was by Smith, and that the organ built by Smith's son-in-law, Schreider, for the coronation of George II., and pre-

sented by the King to the Abbey, was a reconstruction of Smith's instrument.

A NUMEROUS audience assembled in the Large Hall of the London College of Music in Great Marlborough-street, on the 10th ult., when Lady Reid presented the diplomas, certificates, and prizes to those candidates who had been successful at the last local examination held at the London centre. The proceedings were rendered additionally interesting by an excellent concert given by students of the College, and amongst those who took part in the programme were the following: Miss A. Wormald, A.L.C.M., Miss F. L. Moody, Miss Florence M. Barrett, Miss Hilda Stephens, Miss E. A. Parker, A.L.C.M., and Mr. A. J. Gordon. Short speeches were given by Mr. Alfred J. Caldicott, Mus.Bac. (Principal), and Mr. G. Augustus Holmes (Director of Examinations), bearing upon the great importance of a thorough musical education to students and the utility possessed by the College scheme of examinations in testing the ability of those who desired it.

To Correspondents.

N. J. (Dundee).—Hardly up to standard.

B. B.—The middle movement is usually "cut."

M. R.—F sharp certainly.

T. B. C.—You will find it very difficult to get in, we fear, but you might try.

The following are thanked for their letters:—C. F. (Bristol); F. P. B. (Durham); T. A. (Burslem); W. A. A. (Perth); J. T. (Newtown); C. C. D. (Lancaster); W. J. (Llanelli); F. J. (Deal); R. S. (Nottingham); H. L. (Taunton).

Accidentals.

WHAT musical composer is part of a cup? Handel.
What musical composer is found in the washtub? Suds.

"I WANT you to take her voice under your care, Professor," said the fond mother to the eminent musician. "I think she has a great future."

"Very likely. Very likely. You want me to make a *prima donna* of her?"

"Yes. She is very quick to learn, and very amiable."

"Did you say amiable?"

"Certainly."

"Does she never quarrel?"

"Never."

"Madam, your ambitions cannot be realised. I may teach her to sing, but I can never make a great *prima donna* of her."

"EXCUSE me," said the detective, as he presented himself at the door of the music conservatory, "but I hope you'll give me what information you have, and not make any fuss."

"What do you mean?" was the indignant inquiry.

"Why, that little affair, you know."

"I don't understand."

"Why you see, we got a tip from the boarding-house next door that somebody here had been murdering Wagner, and the boss sent me down to work up the case."

SHE.—"How fearful it must be for a great singer to know she has lost her voice!"

HE.—"It's much more torturing when she doesn't know it."



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Prelude. H. Ernest Nichol, Mus. Bac.

Meditation. Bruce Steane, Mus. Bac.

January, 1892, contains—

Postlude. D. R. Munro.

Andante. B. Jackson, F.R.C.O.

March, 1892, contains—

Andante in A. Arthur Berridge.

March in D. W. Henry Maxfield, Mus. Bac.

May, 1892, contains—

Prelude and Fugue in F. Bruce Steane, Mus. Bac.

Adagio. Geo. Shinn, Mus. Bac.

July, 1892, contains—

"Rockingham," with Introduction and Variations. John P.

Attwater.

September, 1892, contains—

Idyll—"An Eventide." Bruce Steane, Mus. Bac.

Introductions, Variations, and Fugue on the Hymn Tune "St.

Alphege." W. Henry Maxfield, Mus. Bac.

November, 1892, contains—

March. W. Wright.

Intermezzo. Bruce Steane, Mus. Bac.

Postlude in G. H. Ernest Nichol, Mus. Bac.

January, 1893, contains—

Offertoire in G. J. P. Attwater.

Postlude. W. Porter, F.R.C.O.

March, 1893, contains—

Eventide. W. Henry Maxfield, Mus. Bac. (Prize Composition.)

Adagio. W. Wright.

Interlude. J. P. Attwater.

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"Melcombe." Bruce Steane, Mus. Bac.

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March, 1894, contains—

Orchestra March. J. P. Attwater.

May, 1894, contains—

Berceuse. Bruce Steane.

An Idyll. James Lyon.

At Close of Day. J. P. Attwater.

July, 1894, contains—

Cantilene Pastorale. Ernest H. Smith, F.R.C.O.

Pastoral Melody. Arthur Berridge.

Idyll. James Lyon.

September, 1894, contains—

Postlude (Introduction and Fugue). James Lyon

November, 1894, contains—

Introduction, Variations, and Finale on "Bemerton" (Prize

Composition.) Ernest H. Smith, F.R.C.O.

Andante. Bruce Steane.

January, 1895, contains—

Meditation. W. Henry Maxfield.

Concert Satz. James Lyon.

Album Leaf. Arthur Berridge.

March, 1895, contains—

Meditation No. 2. James Lyon.

Prelude. Walter Porter, F.R.C.O.

May, 1895, contains—

Andante Moderato. James Lyon.

Caprice. Millward Hughes.

July, 1895, contains—

Souvenir de Mozart. H. S. Irons.

Tocatta. James Lyons.

September, 1895, contains—

Allegretto in B flat. George H. Ely, B.A.

Prelude. H. Easun.

November, 1895, contains—

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